Church Music SKILLS

THE COMPLETE CHURCH ORGANIST

LEVEL II

Selected and edited by Daniel Moult

Commissioning editor: Esther Jones

Sample

RSCM

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PREFACE

This volume is intended both for organist students undertaking Level II on the RSCM's Church Music Skills programme and for those who would benefit from reasonably straightforward material for inclusion in church services. As both the skills units and therefore this volume are quite far reaching (covering a wide spectrum of different genres), the material included here is only a fraction of what will be needed as you progress. I hope that the approaches outlined and the pedagogy illustrated by fingerings, registrations and techniques will enable you to learn other new material (of a similar standard initially) with much more ease and confidence.

All of this music, and other pieces which you learn in a similar vein, is of course best worked on with a good organ teacher (see the resources pages at the back of the volume).

The bullet points below cover just some of the salient points addressed in the units of the Church Music Skills programme. They are a very brief summary: the Church Music Skills programme is a thorough training scheme which offers the student the tools to make them a reality.

HYMNS AND WORSHIP SONGS

At this level, the hymns and worship songs have deliberately been arranged either for manuals (hands) only or with simple pedal parts. The philosophy is simple: it is far better to accompany a simpler arrangement of a hymn beautifully than it is to try to struggle with something beyond your current technique. This is particularly true when we remember the additional pressure of performing in public.

Good hymn / worship song playing can be summed up as follows:

- totally solid rhythms
- well-practised, accurate notes
- a clear 'playover' (introduction to the hymn)
- regular gaps between verses and between the playover and verse one (this does not apply to some worship songs, where the music is through-composed)
- appropriate registrations

As with solo repertoire, it is important to be well-prepared and to practise hymns thoroughly and methodically. In some places, this does necessitate a friendly, frank discussion with a minister, so that the hymn lists are given to you sufficiently far in advance! It is also advisable, if you are less experienced at hymn playing and have a limited number of tunes in your repertoire, to offer a list of those tunes so that you are not over-burdened with new material and can give of your best in services.

Sample

PREFACE

ANTHEMS AND SETTINGS

Although it is tempting to think initially that accompanying is less exposed than, say, performing a solo piece of repertoire, it presents its own challenges. It is worth bearing in mind the following:

• aim to know the music by heart, or as close as you can achieve, so that the score is an aide memoire at most. This means that you can be totally flexible and supportive at all times.

• this is best achieved by rigorous and methodical preparation and practice techniques, as with all areas of our work!

• most of your registration choices will be based on purely practical considerations (am I too loud or too quiet? Does this balance well? Is the sound clear enough? etc.). Try to pre-empt as many of these issues in your personal preparation as you can.

SOLO REPERTOIRE

The pieces here cover a variety of different schools of composition and playing traditions across the ages. The organ has the oldest and widest repertoire of any musical instrument, and it can be very satisfying to explore different styles and eras. There are some initial suggestions for further material in the resources pages. Your repertoire, of course, takes time to become sufficiently confident to merit a public performance during a church service. Far better, whilst you are building up your repertoire, to offer a small number of pieces well-played than to aim for quantity at a price!

Some players get understandably frustrated if their congregations talk and/or ignore their solo playing. Various strategies can work well here, such as including the title of the piece (and maybe a sentence or two about it) in the service sheet / notices.

Best wishes for happy, fulfilling and confident playing!

Daniel Moult

Sample

FINGERING AND PEDALLING

Editorial fingering and pedalling have been added throughout. The symbols are printed in grey to enable you to write your own markings over the top should you wish to make changes. Most of the markings are self-explanatory but some of the techniques and symbols are outlined below:

FINGER SUBSTITUTION

4/5 or 4-5 is the marking for finger substitution (in this case substituting finger 5 in place of finger 4). This technique is discussed on page 14.

THUMB GLISSANDO

These are marked on the score with a slur between two digits: e.g. 1 ‿ 1. This requires you to use both the tip and the body of the thumb and is discussed on page 14.

BRACKETS

Typically the notes on the top stave are played by the right hand and the stave below by the left hand. However there are occasions where the notes are shared between the hands across the staves. This is indicated by the use of brackets. In the sixth bar of the excerpt below for example, the LH plays the bottom note of the top stave as well as the note on the bottom stave.

PEDAL SYMBOLS

∧ below the stave = left toe

○ below the stave = left heel

∨ above the stave = right toe

○ above the stave = right heel

Sample

HOW TO PRACTISE

Good preparation is the key to achieving accurate and fluent performances. Nothing should be left to chance. Carefully mark in appropriate fingering and pedalling in the early stages of learning a piece and then repeat it identically each time. If you decide to change any of the fingering (or pedalling) given in this book, remember to mark in your amendments so that you can replicate them each time you practise.

Good practice techniques are also important if you are to realize your musical potential and become increasingly self-sufficient. Resist the initial temptation to sight-read all or part of the piece to gain an overall impression, and you will be rewarded longer term by a more solid and confident performance, as your subconscious mind will not be confused by conflicts of fingerings and musical details.

Always have in mind these four essential practice guidelines:

1) SLOW practice, very slow in the early stages of learning a piece, until you are totally fluent. It does not matter how slow initial practice is, provided that it is completely accurate, steady and relaxed. Getting a piece up to the desired tempo should also be a gradual process, so that you are never playing beyond your total control.

2) ISOLATE hands and feet at first (i.e. RH only, then LH only, etc.). It is also best to start learning isolated phrases from the end of the piece. Learning from the end means that you are always playing in to music that you have already learnt and avoids the temptation to cut corners and rush to the end of the piece!

3) PLAN your practice, however sketchily, before you begin. This should keep your focus, provided that you do not expect too much each time and are prepared to be flexible. It is, of course, far better to have mastered one phrase at a slower speed in a ten-minute practice burst at a home keyboard or piano, than it is to have done an hour's unstructured work at the church organ without anything perfected.

4) ENJOY your practice! Whilst elements of practice involve hard, focused work and can sometimes feel demanding, it is important that you find ways to enjoy each practice session so that you are spurred on to do more next time. Maybe you can intersperse the more laborious tasks with playing through a piece or a hymn that you have already mastered. End each practice by playing something perfectly, even if it is just one hand in a short phrase: this will also build up your confidence.

Sample

TECHNICAL EXERCISES

It is important to build technical exercises into your regular practice regime, so as to realize comfortably the demands of repertoire and hymn playing. Practise a cross section of exercises (such as the ones suggested below) for up to approximately twelve minutes at the start of your practice. This will enable your hands and feet to warm up and, if done carefully, will instil good habits for the remainder of your practice.

Exercises also let you concentrate on your playing technique. There are a few basic principles to bear in mind as you practise:

- Good posture throughout (ensuring relaxed limbs by supporting yourself with your abdominal muscles)
- A lack of physical and mental tension (by monitoring posture and practice speeds)
- Keeping contact with the keys at all times (and using the minimum of energy in every movement you make)

There are three common pitfalls. Firstly, there is the temptation to play these exercises quickly and with virtuosity so as to sound impressive! You will gain far more (especially in the first few minutes or so) by starting very slowly and deliberately so that you can be completely accurate, even and relaxed. Secondly, keep the mind alert when warming-up, so that you do not fall into bad habits due to poor concentration. If you are susceptible to this, are you spending too long on technical exercises or are you too tired to practise efficiently during your chosen slot? Finally, do not spend excessive amounts of time working on these technical matters alone. This can lead to poor concentration later in practice and the risk of muscular strains, let alone running out of time to cover the main fare (pieces and hymns)!

If you are aware of all these factors, you should find that regular and careful use of these exercises makes a notable improvement to your organ technique.

The exercises given here are not exhaustive. You may need to supplement them with further examples, especially in areas which you find more demanding. The following books contain a range of exercises:

David Sanger, *Play the Organ: a beginner's tutor* (Novello 1990)

John Stainer, *Complete Organ Method* (Dover 2004)

Walter G Alcock, *The Organ: a tutor* (Novello 1913)

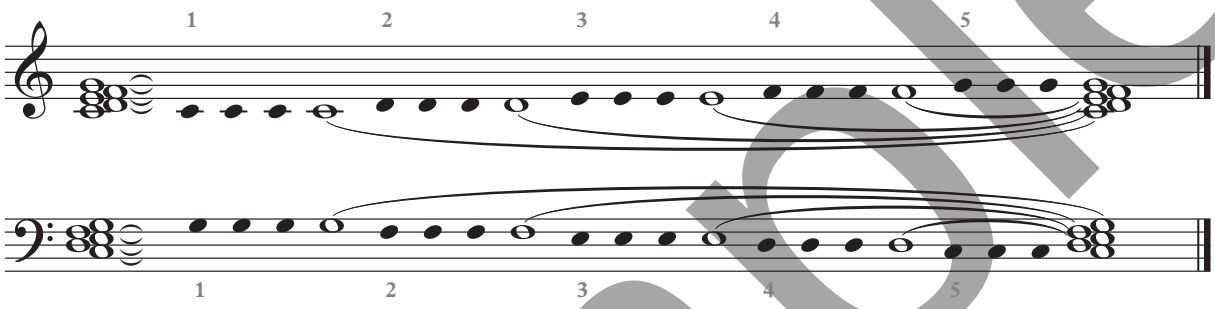
Sample

TECHNICAL EXERCISES

FINGER WARM-UP

This is an excellent exercise to practise for just 20 seconds or so, hands separately, before launching into some scales. Play it slowly, watching that fingers remain on the keys (even when the note has been fully released) and that there is a minimum of movement. It is vital not to overdo these warm-ups. Stop immediately if you feel any tension in the fingers, wrists or forearms (as this signals that you have practised them for too long or are unnecessarily tense).

Play slowly and hands separately. Sustain all five notes: repeat each note four times, while other notes remain held. Start with the thumb, then 2, then 3 etc.



Sample

SCALES, EXERCISES AND STUDIES – HANDS

Aim for evenness and a clear (not overlapping) legato. Again, fingers should remain on the keys even when the note has been fully released and there should be a minimum of movement throughout all patterns. When crossing fingers or the thumbs under, prepare the move gently, smoothly and as early as is feasible. These scales are suggested as a starting point. When you can play them fluently, you can learn additional ones (see page 196).

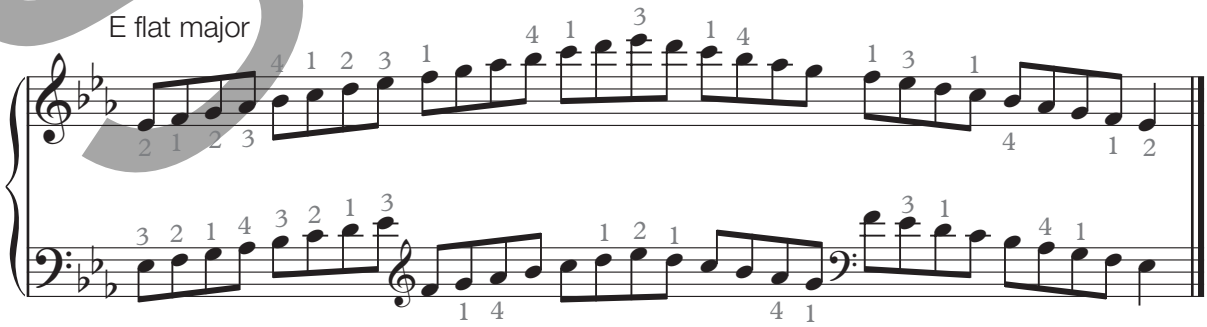
SCALES

MAJOR SCALES

C major

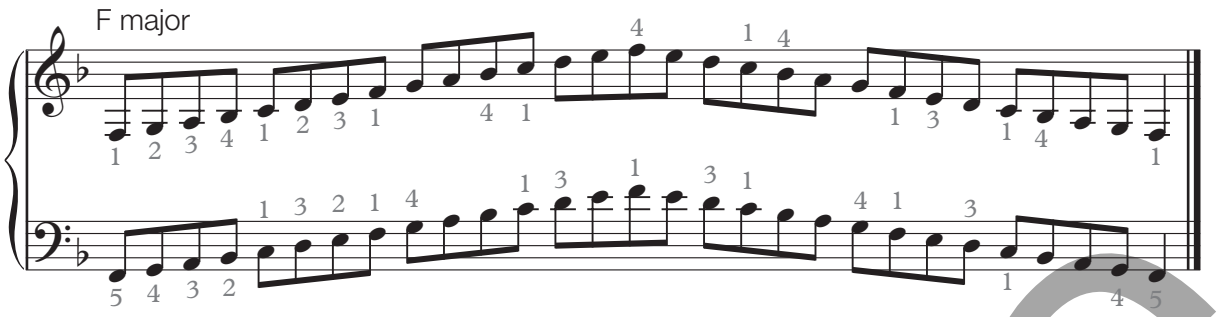
D major

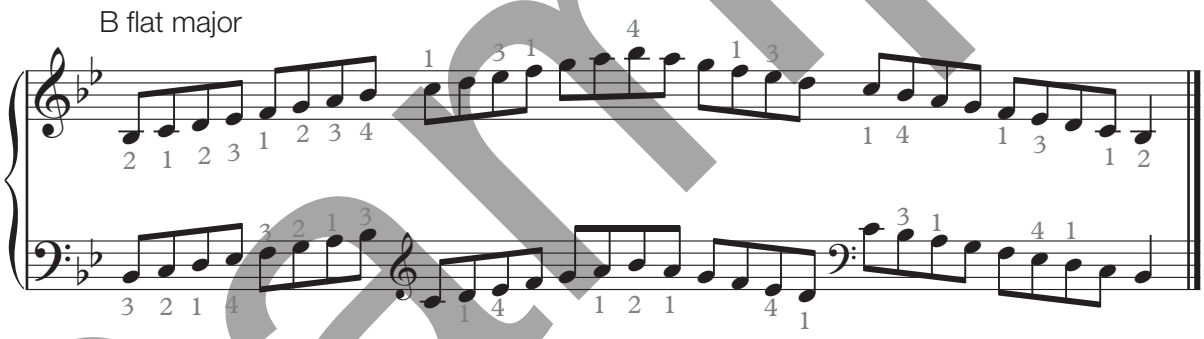
E flat major

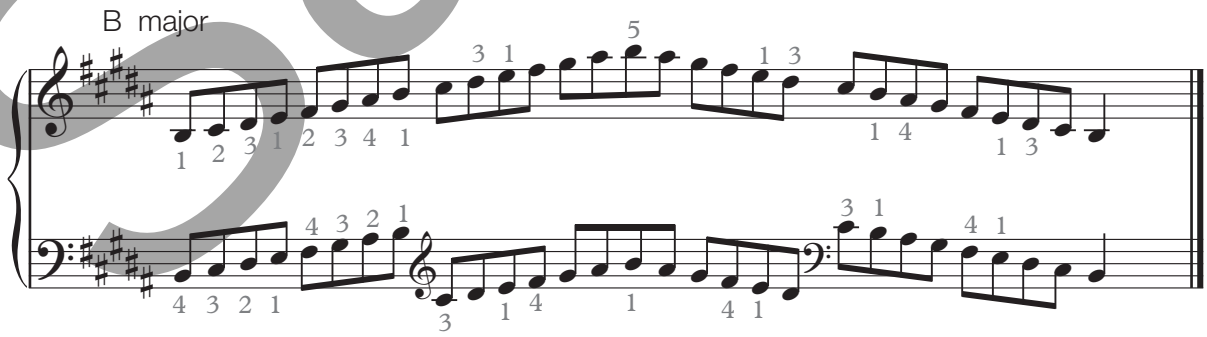


Sample

TECHNICAL EXERCISES







Sample

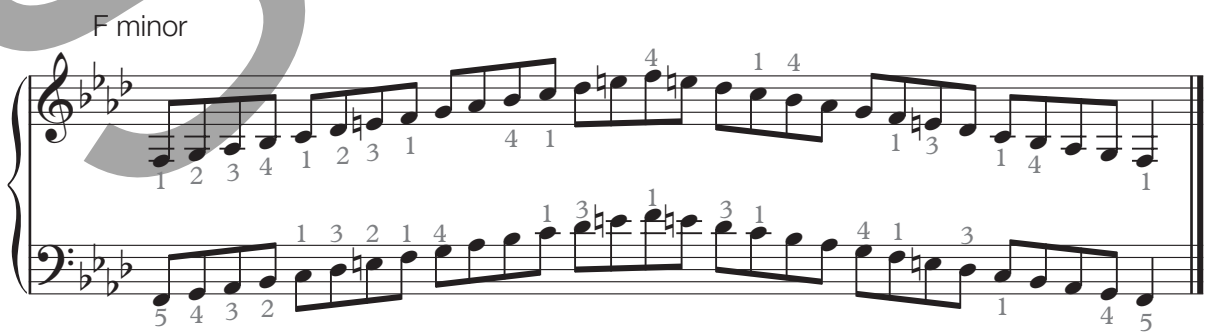
MINOR SCALES

C minor

D minor

E minor

F minor



Sample

HYMNS

At this Level, some of the hymns and worship songs have been arranged with pedals, others for manuals only. Although the arrangements with pedals will require more practice time to ensure fluent coordination, some of the manual-only hymns present challenges concerning legato techniques. Mastering the legato exercises in this volume before embarking on these manual-only arrangements should help you. You should only learn the arrangements with pedals when your coordination is reliable. The coordination exercises in this volume will help you get started and need to be mastered fully before progressing. If there is any insecurity concerning your coordination in practice sessions, this is likely to be magnified when playing for an actual service. It is far better to accompany a simple arrangement of a hymn beautifully than to try and struggle with something beyond your current technique. This is particularly true with the additional pressure of performing in public.

Good hymn playing can be summed up as follows:

- totally solid rhythms
- well-practised, accurate notes
- a clear 'playover' (introduction to the hymn)
- regular gaps between verses and between the playover and verse one
- appropriate registrations

As with solo repertoire, it is important to be well-prepared and to practise hymns thoroughly and methodically. In some places, this necessitates a friendly, frank discussion with a minister, so that the hymn lists are given to you sufficiently far in advance! It is also advisable, if you are less experienced at hymn playing and have a limited number of tunes in your repertoire, to offer a list of those tunes so that you are not over-burdened with new material and can give your best in services.

Alongside the hymns are guidelines on tempi, gaps between verses and registrations. The least contentious of these are probably the guidelines on gaps between verses, as it is vital for rhythmical hymn singing to include identical gaps between the playover and first verse, and between all subsequent verses.

Tempi need to vary from building to building, congregation to congregation and situation to situation. We have suggested reasonable, moderate tempi which should allow singers to sustain one line of text in one breath: something of a rule of thumb at least.

Registrations are merely suggested as a starting point to help focus your own creativity. The variety of organs is of course vast: every instrument is different. The registrations outlined for the specific hymns are suggested with a modest, two-manual Victorian organ in mind, where the Swell is often quieter than the Great division. Check the verses in your church's hymnbook before using these registrations; you will not find the same number of verses for every hymn in all books, and you will need to adapt our suggested registrations to the appropriate verses.

Sample

HYMNS

SLANE

Lord of all hopefulness

Irish traditional melody
Harmonized by Erik Routley (1917–1982)
from *Common Worship* No. 507

Harmony © Oxford University Press, Great Clarendon Street, Oxford, OX2 6DP. Used by permission.

Sample

SLANE

Lord of all hopefulness

Tempo: ♩ = *c*.100

Metre: 10 11 11 12

Playover: the first half

Gap between verses: count three crotchet beats between verses

Registration guidelines

	Manual to use	Gt	Sw	Couplers
Preparation		Open Diapason 8 Flute 8 Flute 4	Open Diapason 8 Gemshorn 4	Swell to Great
Playover	Swell			
Verse 1	Great			
Verse 2	Great	— Flute 4	+ Oboe 8	
Verse 3	Great	+ Principal 4	— Oboe 8	
Verse 4	Great	— Principal 4 + Flute 4		

Sample

HYMNS

SLANE

Lord of all hopefulness

Irish traditional melody
arranged Daniel Moult

Sample

SLANE

Lord of all hopefulness

1 Lord of all hopefulness, Lord of all joy,
whose trust, ever child-like, no care could destroy,
be there at our waking, and give us, we pray,
your bliss in our hearts, Lord, at the break of the day.

2 Lord of all eagerness, Lord of all faith,
whose strong hands were skilled at the plane and the lathe,
be there at our labours, and give us, we pray,
your strength in our hearts, Lord, at the noon of the day.

3 Lord of all kindliness, Lord of all grace,
your hands swift to welcome, your arms to embrace,
be there at our homing, and give us, we pray,
your love in our hearts, Lord, at the eve of the day.

4 Lord of all gentleness, Lord of all calm,
whose voice is contentment, whose presence is balm,
be there at our sleeping, and give us, we pray,
your peace in our hearts, Lord, at the end of the day.

Jan Struther (Joyce Placzek) (1901–1953)

© Oxford University Press

Sample

HYMNS

REGENT SQUARE

Light's abode, celestial Salem

Henry Smart (1813—1879)
from *Common Worship* No. 502

Sample

REGENT SQUARE

Light's abode, celestial Salem

Tempo: ♩ = *c*.100

Metre: 87 87 87

Playover: the first eight bars

Gap between verses: two or four crotchet beats, depending on the size of congregation and building

Registration guidelines

	Manual to use	Gt	Sw	Couplers
Preparation		Flute 8 Principal 4	Open Diapason 8 Gemshorn 4	Swell to Great
Playover	Swell			
Verse 1	Great	+ Fifteenth 2		
Verse 2	Great	– Fifteenth 2	+ Oboe 8	
Verse 3	Great	– Principal 4 + Flute 4	– Oboe 8 + Fifteenth 2	
Verse 4	Great	+ Fifteenth 2	– Fifteenth 2	
Verse 5	Great		+ Trumpet 8	

Sample

HYMNS

REGENT SQUARE

Light's abode, celestial Salem

Henry Smart (1813–1879)
arranged by Daniel Moult

Sample

REGENT SQUARE

Light's abode, celestial Salem

1 Light's abode, celestial Salem,
vision whence true peace doth spring,
brighter than the heart can fancy,
mansion of the highest King;
O how glorious are the praises
which of thee the prophets sing!

2 There for ever and for ever
alleluia is out-poured;
for unending, for unbroken
is the feast-day of the Lord;
all is pure and all is holy
that within thy walls is stored.

3 There no cloud nor passing vapour
dims the brightness of the air;
endless noon-day, glorious noon-day
from the Sun of suns is there;
there no night brings rest from labour
for unknown are toil and care.

4 O how glorious and resplendent,
fragile body, shalt thou be,
when endued with so much beauty,
full of health, and strong and free,
full of vigour, full of pleasure
that shall last eternally!

5 Now with gladness, now with courage,
bear the burden on thee laid,
that hereafter these thy labours
may with endless gifts be paid;
and in everlasting glory
thou with brightness be arrayed.

attributed to Thomas à Kempis (1379–1471)
translated by John M Neale (1818–1866)

Sample

WORSHIP SONGS

For the purpose of this unit, a worship song is defined as a song in contemporary popular style, often set out as a melody with accompaniment, but sometimes in a more traditional homophonic hymn style.

Although worship songs are accompanied primarily by music groups in some churches, the organ can still have an important role to play in leading these songs, providing we learn to use it appropriately.

Much of the advice given above on hymn playing should also be applied to accompanying worship songs, in particular the need for:

- Precise, rhythmic playing
- Well-practised, accurate notes
- Confident, well-prepared coordination if playing with pedals (final song only in this volume)
- A clear 'playover' (introduction to the worship song)
- Appropriate registrations

Worship songs often differ in structure from hymns. Many are through-composed and do not need gaps at the end of each verse as in a traditional hymn. Also, shorter worship songs should be repeated at least once.

An obstacle to playing worship songs on the organ is that the songs are mostly written in a pianistic style. This doesn't just mean on two staves — for of course traditional hymns are laid out in this way — but in an arpeggiated style that needs to be adapted to the organ, whether we are playing on our own or as a member of a group. The songs included in this section of the anthology are presented in two versions — as you will find them in such books as *Mission Praise* or *Songs of Fellowship*, and versions that have been specially arranged for the organ. When you come to play other worship songs you may find that you will need to simplify or to rearrange what you see on the printed page. Initially you may prefer to write out your own arrangements in advance, but over time you should aim to be able to make the necessary alterations to the score at sight.

The Church Music Skills programme offers detailed tutorials on accompanying worship songs on the organ and is designed to help students develop the skills they need to devise their own arrangements from piano scores or by using chord symbols. It also offers guidance on playing the organ as part of a music group.

Sample

WORSHIP SONGS

BE STILL, FOR THE PRESENCE OF THE LORD

David J. Evans (b.1957)
from *Common Worship* No. 383

Sample

BE STILL, FOR THE PRESENCE OF THE LORD

Tempo: ♩ = *c*.90

Playover: the final four bars

Gap between verses: two crotchet beats

Registration guidelines:

manuals only version

	Manual to use	Gt	Sw	Couplers
Preparation		Open Diapason 8 Flute 8	Open Diapason 8 Gemshorn 4	Swell to Great
Playover	Swell			
Verse 1	Great			
Verse 2	Great	— Open Diapason 8	+ Fifteenth 2 + Mixture Start with swell box closed. Open box gradually in bars 5—12, close box at bar 13	
Verse 3	Great		— Fifteenth 2 — Mixture + Oboe 8	

three-part version (with pedals)

	Manual to use	Gt	Sw	Ped	Couplers
Preparation		Open Diapason 8 Flute 8	Open Diapason 8	Bourdon 16 Bass Flute 8	Swell to Great Swell to Pedal
Playover	RH Great/ LH Swell				
Verse 1	RH Great/ LH Swell		+ Gemshorn 4		
Verse 2	RH Great/ LH Swell		+ Fifteenth 2 Start with swell box closed. Open box gradually in bars 5—12, close box at bar 13		
Verse 3	RH Great/ LH Swell		— Fifteenth 2 — Mixture + Oboe 8		

Sample

WORSHIP SONGS

BE STILL, FOR THE PRESENCE OF THE LORD

Three-part version, with pedals

David J. Evans (b.1957)
arranged by Gerard Brooks
edited by Daniel Moult

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Sample

BE STILL, FOR THE PRESENCE OF THE LORD

1 Be still, for the presence of the Lord, the Holy One is here;
come bow before him now with reverence and fear.
In him no sin is found, we stand on holy ground.
Be still, for the presence of the Lord, the Holy One is here.

2 Be still, for the glory of the Lord is shining all around;
he burns with holy fire, with splendour he is crowned.
How awesome is the sight, our radiant King of light!
Be still, for the glory of the Lord is shining all around.

3 Be still, for the power of the Lord is moving in this place;
he comes to cleanse and heal, to minister his grace.
No work too hard for him, in faith receive from him;
be still, for the power of the Lord is moving in this place.

David J. Evans (born 1957)
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Sample

ACCOMPANYING ANGLICAN CHANT

The organist's main function when accompanying psalms and other chanted items is to provide support for the singers and to help them to maintain the pitch. Psalms cannot (and should not) be 'led' by the organist in the same way that hymns need to be led, as there is no regular beat in psalmody.

Before practising psalms, ensure that you know (in consultation with the choir director or singer(s), as appropriate) what is expected in terms of: congregational involvement (if any), an introduction, any changes to the pointing and the dynamics. All of these factors will affect your registration scheme. The registration boxes provided here are abstract guidelines only to suggest possible approaches.

Mark in all registration guidelines in the left-hand margin of the score, using abbreviations for manuals and stops.

If in doubt, keep your registration simple. Far better to have a simple scheme well-executed than a complex one which falters under pressure!

Learn the chant hands separately if necessary (as you would do for repertoire).

Once the notes are fluent, practice in any manual / registration / swell box changes so that they too become confident.

Aim to memorize the chant (music) if at all possible. Total memorization becomes much easier after even a few occasions, and will enable you to read and follow the text as you accompany.

In your practices, read through the text out loud without the music, and then repeat whilst playing. This should help you when singers are present.

Pointing

There are many different notational methods for psalm pointing but this book uses the system outlined below.

The psalm settings in this section observe the conventional pause at the mid verse which is a traditional characteristic of psalm recitation. This is indicated by a diamond (♦).

The forward slash (/) corresponds to the bar lines of the chant. Where there are two syllables between the bar lines, one chord is sung to each syllable. Where there are three or four syllables between the bar lines, the second chord is reserved for the last syllable — except where there is a dot (·) between two syllables. The dot indicates the mid point of the bar, and the chord changes after that dot for the remaining syllables of the bar.

You may find it helpful to highlight these symbols with a highlighter pen, to draw attention to them on the page.

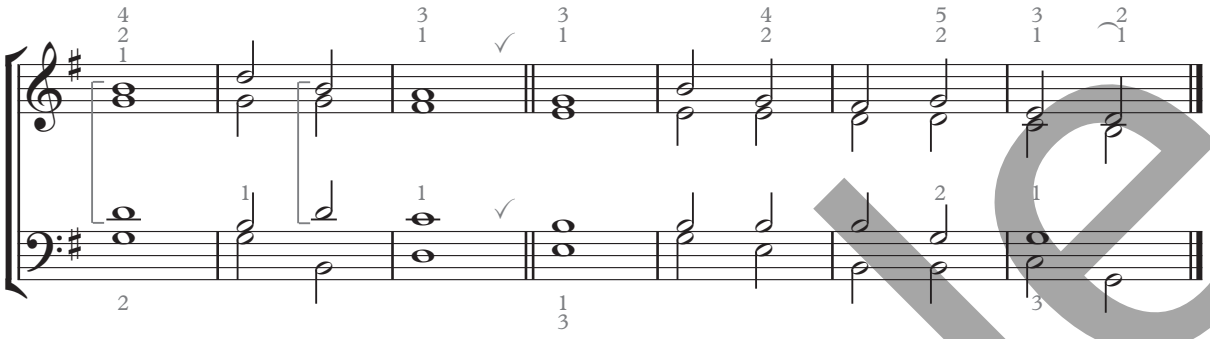
Sample

ACCOMPANYING ANGLICAN CHANT

PSALM 125

Qui confidunt

Charles H. Lloyd



mp 1 They that put their trust in the Lord shall be even as the / mount ---- / Sion: ♦

Which may not be removed, but / standeth / fast for / ever.

2 The hills stand a- / bout Je- / rusalem: ♦

Even so standeth the Lord round about his people ⋆
from this time / forth for / ever- / more.

mf 3 For the rod of the ungodly cometh not into the / lot of • the / righteous: ♦

Lest the righteous / put their / hand unto / wickedness.

f 4 Do / well O / Lord: ♦

Unto those that are / good and / true of / heart.

mp 5 As for such as turn back unto their / own---- / wickedness : ♦
The Lord shall lead them forth with the evil-doers ⋆

but / peace shall / be upon / Israel.

mp Glory be to the Father ⋆ and / to the / Son: ♦

And / to the / Holy / Ghost.

As it was in the beginning ⋆ is now and / ever / shall be: ♦

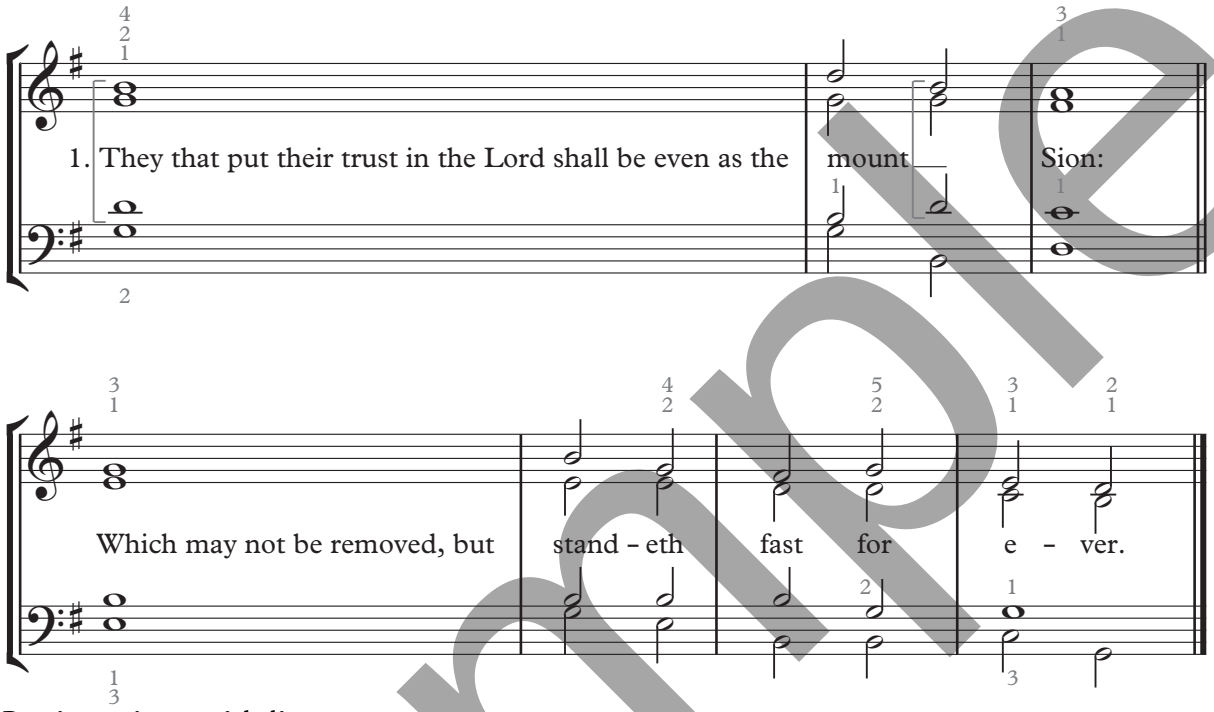
World without / end. ---- / A- ---- / men.

Sample

PSALM 125

This is a straightforward single chant. Note how, in the first verse, 'mount' is sung over two notes.

Verse 1, showing how the pointing relates to the music



Registration guidelines

	Manual to use	Gt	Sw	Couplers
Preparation		Flute 8	Open Diapason 8 Principal 4	Swell to Great
Playover	Swell			
Verse 1 & 2	Great			
Verse 3	Swell		+ Oboe 8	
Verse 4	Great			
Verse 5	Swell		– Oboe 8	
Gloria			+ Fifteenth 2	

Sample

ANTHEMS

To accompany a choir, soloist or congregation to the best of your abilities requires the same methodical and rigorous approach to preparation. Although you may think initially that accompanying is less exposed than performing a voluntary, it presents its own challenges. It is worth bearing in mind the following:

- aim to know the music by heart, or as close as you can achieve, so that the score is an aide-memoire at most. This means that you can be totally flexible and supportive at all times.
- this is best achieved by rigorous and methodical preparation and practice techniques, as with all areas of our work!
- most of your registration choices will be based on purely practical considerations (am I too loud or too quiet, does this balance well, is the sound clear enough, etc.). Try to pre-empt as many of these issues in your personal preparation as you can.

Editorial fingering has been provided in these accompaniments, although you may wish to change some of it. Remember to mark in any changes which you make to the suggested fingerings, as identical repetition of these patterns in every practice is the key to achieving an accurate and fluent performance.

However well-prepared and supportive your accompaniment is, the choir or soloist might perform unrhythmically or untidily. Where possible, your task is to follow and to cover up any such deficiencies. This outlook does not apply when you accompany a congregation when, as with hymn playing, you are in sole charge of the tempo and rhythmic exactitude!

If the choir is being conducted, your task is to follow the conductor (watching either at an angle, in a mirror or even a television screen) and to make any changes he/she requests in the choir rehearsal. It is very important in this instance that you are able to watch before the first downbeat (cover your hands over the first chord in good time to facilitate this), and at the beginning and end of each phrase.

All of these situations require very thorough knowledge of the notes you are playing!

Sample

ANTHEMS

TURN THY FACE FROM MY SINS BY THOMAS ATTWOOD

Thomas Attwood (1765–1838) was an organist and composer with many royal connections and is celebrated as Mozart's only English composition student. The influence of his teacher is apparent in this famous, short anthem. Editions abound of *Turn thy face*. The original 1835 publication was for unaccompanied voices. As few English organs of the time had even a rudimentary pedal board, the accompaniment here has been realised for manuals only. A swell box might be desirable (see Registration below), but is not essential.

Tempo: ♩ = *c*.60

Articulation: As the music is from the early nineteenth century, maintain an even and clear legato throughout the piece, 'breathing' at the ends of phrases by releasing final chords earlier than notated.

Registration guidelines

	Manual to use	Gt	Sw	Couplers
Preparation		Flute 8 Flute 4	Flute 8 Salicional 8 Box partially open	Swell to Great
Bars 1—15	Swell			
Bars 16—29	Great		+ Gemshorn 4	
Bars 30—39	Swell		— Gemshorn 4	
Bars 40—49	Great			

Sample

TURN THY FACE FROM MY SINS

Words: Psalm 51. 9–11

Music: Thomas Attwood (1765–1838)
edited Anthony Greening
arranged Daniel Moult

SOLO or SOPRANOS only
Poco adagio ♩ = 60
mp
1 Turn thy face from my sins, and
mp
4
put out all my mis - deeds.
Make me a clean heart, O
mf
mf
7
God, and re - new a right spi - rit with -

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Sample

ANTHEMS

9
f
p
mf
– in me, re – new, re – new, re – new, re – new a right
12
spi – rit with–in me, re – new a right spi – rit with–in me.
16
FULL CHOIR
mp
Turn thy face from my sins, and put out all my mis – deeds.

Sample

20
mf
Make me a clean heart, O God, and re - new a right spi - rit with-
mf
mf

23
f
p
mf
-in me, re - new re - new, re - new, re - new a right
p
[re -new,] re - new a right spi -rit, a right
mf
f
p
mf

Sample

ANTHEMS

26
spi - rit with - in me, re - new a right spi - rit with - in me.
SOLO or SOPRANOS only
30
mf
Cast me not a - way, a - way from thy pre - sence, and
34
mf
take not thy Ho - ly Spi - rit from me, and take not thy Ho - ly

Sample

37
sost.
Spi - rit from me, thy Ho - ly Spi - rit from me.
FULL CHOIR
40
mf
Cast me not a - way, a - way from thy pre - sence, and
mf

Sample

ANTHEMS

Sample

SOLO REPERTOIRE

The pieces here cover a variety of different schools of composition and playing traditions across the ages. The organ has the oldest and widest repertoire of any musical instrument, and it can be very satisfying to explore different styles and eras. There are some initial suggestions for further material in the resources pages. Your repertoire, of course, takes time to become sufficiently confident to merit a public performance during a church service. Far better, whilst you are building up your repertoire, to offer a small number of pieces well-played than to aim for quantity at a price!

Some players are understandably frustrated if their congregations talk during and/or ignore their solo playing. Various strategies can work well here, such as including the title of the piece (and maybe a sentence or two about it) in the service sheet or notices.

Registrations are merely suggested as a starting point to help focus your own creativity here. The variety of organs is of course truly vast: every instrument is different.

Sample

PRELUDE IN G MINOR (BWV558i)
ATTRIBUTED TO JOHANN SEBASTIAN BACH

This prelude comes from a collection referred to as the Eight short Preludes and Fugues which have been attributed to J S Bach, although much recent scholarship considers them to be the work of a composer such as Krebs or Fischer. The prelude can be played on different registrations which will affect both the mood and the liturgical use of the music. As a bold, loud performance it could serve as a post-service voluntary; as a gentler, soft performance it could serve as a pre-service or communion voluntary. It requires one manual division and a pedalboard.

Tempo: ♩ = 60—66

Articulation: a singing, gently detached (non-legato) touch, making clear accents on each minim beat

Registration guidelines: many possibilities, provided the sound is clear and balanced between hands and feet. Play the entire piece on the same one manual (both hands) without changing registration or using the swell box (which was a later device and aesthetic).

Try something like:

Manual: 8 + 4 flutes or Principal 8 (e.g. Swell Open Diapason 8 + Flute 8)

Pedals: 16 + 8 flutes (maybe with a louder 8 coupled flute from another manual if the Pedal does not have an 8 or if it is too quiet).

Sample

SOLO REPERTOIRE

PPRELUDE IN G MINOR (BWV558i)

attributed J S Bach (1685–1750)
edited Daniel Moult

*Moving the same finger onto adjacent longer notes
was a common technique in the eighteenth century.
It articulates the line gently and avoids unnecessary substitution
(a later asethetic for the more legato touch).

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

ADAGIO & ANDANTE (FROM VOLUNTARY I) OP. 5
BY JOHN STANLEY

These eighteenth-century voluntaries are beautifully crafted, elegant pieces intended primarily for church use, although the more substantial pieces appear on concert programmes too. They can be performed as a complete entity or, following English practice of the time, the separate movements can act as preludes and postludes or as music to accompany liturgical action. In the case of these two movements, the gentle Adagio and the extrovert Andante could be treated as one or two voluntaries, depending on the context of the service.

Only a handful of English organs of the time had (rudimentary) pedalboards, so both movements are for manuals only. The Adagio movement was conceived with just one manual division in mind. The Andante movement is written for three manuals, although it can be realized perfectly satisfactorily on a two manual instrument.

Tempo: Adagio — ♩ = *c*.78; Andante — 𝅗𝅥 = *c*.60

Articulation: a singing, gently detached (non-legato) touch in the Adagio. The Andante can be slighly livelier, with clearly articulated, dotted rhythms.

Registration guidelines: Originally, the Andante movement would have been registered along the following lines on a three manual instrument:

Choir: Stopped Diapason 8 + Flute or Principal 4

Great: Trumpet 8 + Principal 4 (or Open Diapason 8)

Eccho: same as the Great stops (pipes encased in a wooden box without swell louvres)

As you are unlikely to be able to recreate this scheme exactly, the following is probably the best compromise on most organs:

Great or Choir: Stopped Diapason 8 + Flute (or possibly Principal) 4

Swell: Trumpet 8 + Principal 4 (and/or Open Diapason 8)

Ensure that the solo trumpet sings out clearly above the accompaniment, apart from where it is marked ‘Eccho’. These echoes can be achieved by closing the swell box tightly (and opening again in time for the main trumpet phrases!).

If you have a choice of trumpet stops, chose a bold, transparent tone rather than a heavy, opaque tromba stop or the like.

Sample

ADAGIO & ANDANTE (FROM VOLUNTARY I) OP. 5

John Stanley (1712–1786)
edited Daniel Moult

*Moving the same finger onto adjacent longer notes was a common technique in the eighteenth century. It articulates the line gently and avoids unnecessary substitution (a later aesthetic for the more legato touch).

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

ÉLÉVATION (FROM ÉCOLE D'ORGUE) BY JACQUES LEMMENS

This is a gentle, reflective piece by a minor composer best known for his important pedagogical work as an organist. As professor of organ at the Brussels Conservatoire, Lemmens taught a systematic and rigorous organ technique based around legatissimo touch to his students, thereby establishing an organ pedagogy which ran from Widor to Dupré to Messiaen.

Outside of this Belgian-French tradition, the ability to control an even legatissimo touch is very useful in most late Romantic and modern repertoire and in some hymn playing. This piece will therefore enable you to experience the practical principles of manual legatissimo touch, which can then be applied elsewhere. Taken from Lemmens's seminal pedagogical work, this short piece was originally intended to accompany the Elevation of the Host. It would serve well as a communion or pre-service voluntary, and can be performed on a one-manual instrument without pedals.

Tempo: ♩ = *c*.72

Articulation: a very binding legato touch throughout, just short of overlapping the notes.

Registration guidelines: a warm sound based on 8 stops, played on one manual:

e.g. Great flute 8 + Swell to Great, Swell 8 flute + 8 string.

Sample

ÉLÉVATION (FROM ÉCOLE D'ORGUE)

Jacques Lemmens (1823–1881)

Sample

SOLO REPERTOIRE

Sample

TOCCATA IN C BY JAN PIETERSZOON SWEELINCK

Jan Pieterszoon Sweelinck (1562—1621) was a Dutch composer, organist, and pedagogue whose work straddled the end of the Renaissance and beginning of the Baroque eras. He was among the first major keyboard composers of Europe, and his work as a teacher helped establish the north German organ tradition.

Tempo: 𝅗𝅥 = *c*.60

Articulation: a singing, gently detached (non-legato) touch: brilliant but not over-articulated touch.

Registration guidelines: the sound should be clear and full — experiment with principals (diapasons) 8 4 2 + mixture on the Great.

Sample

SOLO REPERTOIRE

TOCCATA IN C

J P Sweelinck (1562–1621)

sample

SOLO REPERTOIRE

Sample

SOLO REPERTOIRE

Sample

CANZONE BY FRANZ TUNDER

Franz Tunder (1614—1667) was a German composer and organist of the early to middle Baroque era. He was an important link between the early German Baroque style which was based on Venetian models, and the later Baroque style which culminated in the music of J S Bach; in addition he was formative in the development of the chorale cantata.

Tempo: an overall speed (tactus) of about ♩. = *c*.60 (crotchet for the **C** section, dotted crotchet for the 6/8 section) would give a measured, stately feel to the first section and a lively character to the second half.

Articulation: a singing, gently detached (non-legato) touch in the first section, ensuring strong accents on main beats and listening that patterns bear the same articulation when they repeat. The second section can be slightly livelier, with clearly articulated dotted rhythms.

Registration guidelines: many possibilities, provided the sound is clear and full — experiment with principals (diapasons) 8 4 2 on the Great.

Sample

SOLO REPERTOIRE

CANZONE

Franz Tunder (1614–1667)

Sample

Sample

FURTHER RESOURCES

FURTHER RESOURCES FOR ORGANISTS

A wide range of repertoire and books is available from RSCM Music Direct.
Order online at www.rscm.com/shop or tel. +44 (0)845 0217726.

Visit www.rscm.com/education for details of upcoming training days and residential courses in the UK for organists.

PROFESSIONAL SUPPORT

Royal School of Church Music (www.rscm.com)

Royal College of Organists (www.rco.org.uk)

St Giles International Organ School (www.organschool.com)

FURTHER REPERTOIRE AND TECHNIQUE MATERIAL

Organ Scales, Arpeggios & Exercises (from 2011) Grades 1—8 (ABRSM)

Anne Marsden Thomas, *A Graded Anthology of Organ Music*, books 3—4 (Cramer Music)

- Book 3: Music of Grade 3 standard
- Book 4: Music of Grades 4—5 standard

Both books include detailed study notes.

Anne Marsden Thomas, *The Organist's Hymnbook* (Cramer Music). A tutor in playing hymns with over 160 hymn arrangements in graded levels of difficulty. Also included is complete instruction in pedalling illustrated with photographs.

David Sanger, *Play the organ, Volume 2* (Novello). A complete tutor covering fingering, pedalling, basic coordination for the beginner or less experienced organist, and containing appropriate solo repertoire.

John Stainer, *The Organ* (Dover Publications). Although over a century old, Stainer's tutor is a rich source of very well-graded exercises and information for the beginner organist, building the student up to the level of simple trio playing.

Sample

READING

Anne Marsden Thomas, *Organ Practice* (RSCM). An excellent, short book, which should be on every organ student's bookshelf!

Cambridge Companion to the Organ, ed. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge University Press). A good investment/reference book. Some chapters will be immediately relevant, others well worth investigating as your repertoire and knowledge of the organ expand.

Kate Jones, *Keeping your Nerve* (Faber Music)

Barry Green and Timothy Gallwey, *The Inner Game of Music* (Doubleday)

Both these books offer advice and insight about coping with performance anxiety ('nerves') and rising positively to the challenges of public performance.

Sample